

**BFE Annual Conference 2023 – Music and Movement**  
**13<sup>th</sup> – 16<sup>th</sup> April, University of Edinburgh**

Thursday 13 <sup>th</sup> April				
12-1pm	Registration: Alison House, 12 Nicolson Square, EH8 9DF			
	Reid Concert Hall, Bristo Square	Alison House, Lecture Room A	Alison House, Lecture Room B	Alison House, Atrium
1-2.30pm	<p><b>A1: Lecture-Performances</b></p> <p><i>Charles Tsua</i>, Going with the Flow: the Variations of the Guqin music piece 'Flowing Water'</p> <p><i>Timothy Macdonald</i>, 'Life and Mettle in Their Heels': Strathspey and Reel Development in Scotland from 1740 to Today</p> <p>Chair – Lori Watson</p>	<p><b>A2: Dance Aesthetics</b></p> <p><i>Elina Seye</i>, Intercorporeality in sabar dance-music interactions</p> <p><i>Samantha Jones</i>, Improvisation, Musical Aesthetics, and Technique in Sean-nós Dancing</p> <p><i>Caroline Bithell</i>, 'First the Eyes Dance': Practices and Aesthetics of Traditional Dance in Achara (Georgia)</p> <p>Chair – Lea Hagmann</p>	<p><b>A3: Virtual mediations</b></p> <p><i>Tom Wagner &amp; Laryssa Whittaker</i>, Musicking in the Metaverse: Performing, Consuming, and Participating in Virtual Live Concerts</p> <p><i>Kristen Horner</i>, "We're thrown in the deep end but we find ways to swim:" Local music service provision in flux during the Covid-19 pandemic</p> <p><i>Yang Zhao</i>, Participation in Scottish Country Dancing and the Covid Pandemic: A Blended Ethnography</p> <p>Chair – Marian Jago</p>	<p><b>A4: Ethics and Environmental Crisis</b></p> <p><i>Luca Gambirasio</i>, Walking through Sound and Wood: using music and movement to reconnect to the landscape in central Italy</p> <p><i>Jonathan Stock</i>, Ethical Listening in Environmentalist Fiction: A Case Study from Indra Sinha's <i>Animal's People</i></p> <p><b>[ONLINE]</b> <i>Pantea Armanfar</i>, The voice of laleh-va: a plant instrument in ab-bandan forming the mutual cultural heritage of wetlands and humans</p> <p>Chair - tbc</p>

2.30-3pm	Refreshments (Alison House, Common Room 1.06)
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Thursday 13 <sup>th</sup> April	Reid Concert Hall, Bristo Square	Alison House, Lecture Room A	Alison House, Lecture Room B	Alison House, Atrium
3-5pm	<p><b>B1: Transnational Flows</b></p> <p><i>Felix Morgenstern</i>, Moving to the Authenticating Centre: German and Austrian Musical Travels to Ireland</p> <p>[ONLINE] <i>Dianne Violeta Mausfeld</i>, American Spaces, Mexican Flows: The Chicano Hip-Hop Movement in Los Angeles &amp; Beyond (1980s &amp; 1990s)</p> <p><i>Peter Lell</i>, Mobilities and Immobilities – Views on Afghan Music</p> <p>Chair – Helena Simonett</p>	<p><b>B2: Radical auto-ethnographies and positionalities</b></p> <p><i>Carolin Müller</i>, Performance and Audibility of Movement: Exploring Interdependencies Between Musical and Physical Movement in A Bicycle Ethnography in Jerusalem</p> <p><i>Stuart Eydmann</i>, eBay Ethnomusicology: Transactional serendipity in researching Scotland's musical traditions</p> <p><i>Dishan Abrahams</i>, Performing home: building belonging through music, memory and the senses</p> <p>Chair – Matthew Machin-Autenrieth</p>	<p><b>B3: Reshaping Traditions</b></p> <p><i>Sebastian Antoine</i>, ‘Music Helps a West Papuan Feeling’: Transporting Selves and Moving Others</p> <p><i>Nico Mangifesta</i>, Expanding the sonic palette by reshaping instrumental ensembles in Balinese new music for gamelan.</p> <p><i>Federica Nardella</i>, Notation and Transcription in the Age of Translation: Transcribing and Arranging the Şarkı for Piano in the Late Ottoman 19th century</p> <p><i>Babatunji O. Dada</i>, The Standard Pattern and Cultural Agency in Naija Hip Hop, 2000-2022</p> <p>Chair - tbc</p>	<p><b>B4: Roundtable (SEM): “How am I to reach you?” – In search of connections in research and movement (ONLINE PANEL)</b></p> <p><i>Co-chairs:</i> Tomie Hahn and Corinna Campbell</p> <p><i>Participants:</i> Chad Hamill, Rashida Braggs, Samantha “Sam” Jones, Rumya Putcha, Matthew Rahaim</p>

5.15-5.45pm	<b>Jonathan Stock Book Launch (<i>The Routledge Companion to Ethics and Research in Ethnomusicology</i>) and Wine Reception, chaired by Razia Sultanova.</b> Alison House.
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6-7.30pm	<b>Opening concert - celebrating Dr Peter Cooke</b> (inc Josh Dickson, RCS pipers, Amy Laurenson, Andy Cooke & Rise Kagona). Reid Concert Hall.
8-10pm	<b>Welcome ceilidh.</b> The Fire Station, Edinburgh College of Art.

<b>Friday 14<sup>th</sup> April</b>				
<b>8.30-9am</b>	<b>Registration: Alison House, 12 Nicolson Square, EH8 9DF</b>			
	<b>Reid Concert Hall, Bristo Square</b>	<b>Alison House, Lecture Room A</b>	<b>Alison House, Lecture Room B</b>	<b>Alison House, Atrium</b>
9-10.30am	<b>C1: School of Scottish Studies Archives presentation (9.30 start)</b>  <i>Maggie Mackay and Lori Watson, with musical performances from Fraser Fifield</i>	<b>C2: Spiritualisms</b>  <i>Frances Wilkins, Shifting Musical Identities in the Western Isles: Transformations from the Secular to the Spiritual during Na Dusgaidhean</i>  <i>Zachary Kingdon, Music, Movement and the Construction of Identity in Rural Southern Tanzania</i>  <i>Rebecca Uberoi, Satan Come Out of the Road: Music, Movement, and the Aesthetics of Salvation in Yoruba Migration</i>  Chair – Tom Wagner	<b>C3: Refugees and Displacement</b>  <i>Peter McMurray, On Puppetry and Power: Listening to the Spectacle of Syrian Displacement</i>  <i>Mary Dillon, Reflections on an Applied Ethnomusicological Approach to Music in a Greek Refugee Camp</i>  <i>Helena Simonett, Music projects with young refugees: empowerment through musicking</i>  Chair – Rachel Harris	<b>C4: Place- and Space-making</b>  <i>Ruard Absaroka, The Hills are Alive with the Sound of Movement: Tourist Ears and the Consumption of Place in Salzburg</i>  <i>Chrysi Kyratsou, Listening to lingering movement and shifting perspectives to (forced) (im)mobility regimes</i>  <b>[ONLINE]</b> <i>Shu Jiang, Imagined Tradition: Notation, Hand Gesture and Space in Chinese Qin Music</i>  Chair- Jonathan Stock
10.30-11am	Refreshments (Alison House, Common Room 1.06)			

11am-12.30pm	<p><b>D1: Lecture-Performances</b></p> <p><i>Corrina Eikmeier</i>, Bodyphonics The improvising body</p> <p><i>Pauliina Syrjälä</i>, Improcomposing through playing – A creative method on the move</p> <p>Chair – Lori Watson</p>	<p><b>NB: 4-person panel until 1pm</b> <b>Roundtable D2: Powers of Vocal Restraint and Silence</b></p> <p><i>Joshua Pilzer</i>, Propriety, Authority, Vocal Restraint and Release in COVID-era Japan</p> <p><i>Abigail Wood</i>, “An eloquent tongue comes from God”: Exploring new spaces of vocal transformation among Orthodox Jewish women in Israel</p> <p><i>Jeong-in Lee</i>, Walking along the DMZ: The Sound of Silence and Mnemonic Imagination</p> <p><i>Andrew Jarad Eisenberg</i>, Discussant</p>	<p><b>D3: Conflict and Trauma</b></p> <p><i>Kiku Day</i>, The multifaceted Shakuhachi: Militarism, Healing and Spirituality</p> <p><i>Guilnard Moufarrej</i>, The Role of Music in Self-Expression and Storytelling among War-Traumatized Syrian Youths in Germany</p> <p><i>Laudan Nooshin</i>, The Sounding City: Memory, Trauma, and Auditory Scars in 1980s Tehran</p> <p>Chair – Morag Grant</p>	<p><b>NB: 4-person panel until 1pm</b> <b>D4: Migration ecologies (ONLINE PANEL)</b></p> <p><i>Saida Daukeyeva</i>, Domyra Küi: Music, Memory, and the Migratory History of Mongolian Kazakhs</p> <p><i>Bidisha Chakraborty</i>, Songs of migration: Understanding the lives of Bhojpuri women in a cultural space</p> <p><i>Cara Stacey</i>, Movement in a southern African musical pluriverse</p> <p><i>Mitra Jahandideh</i>, A Journey into Talesh Rural Life through a Calling Tradition</p> <p>Chair – Tom Solomon (online)</p>
12.30-1.30pm	Lunch ( <b>Alison House, Common Room 1.06</b> )		<p><b>BFE Podcast Training Session</b></p> <p><i>Lea Hagmann</i> (Please feel free to bring your lunch!)</p>	
1.30-2.30	<p><b>EDI Session: Equality, Diversity and inclusion in Music Studies Network. Atrium, Alison House.</b> Chair: Shzr Ee Tan (Royal Holloway, University of London)</p> <p>Amy Blier-Carruthers (King’s, University of London) and Diljeet Bhachu (Musicians’ Union) will introduce the recent EDIMS report on EDI in Music Higher Education (<a href="https://edims.network/report/slowtraincoming/">https://edims.network/report/slowtraincoming/</a>), followed by open discussion.</p>			

NB: This is an open session and all are encouraged to attend				
2.45-4.45	<p><b>Roundtable E1: Navigating Crisis, Mobility and Stasis in Iranian Music and Sound Studies (three online)</b></p> <p>Navigating Crisis, Mobility and Stasis in Iranian Music and Sound Studies</p> <p>Missing Bodies, Missing Pieces: Socio-political turmoil and a fragmentary scholarship</p> <p>Navigating Surveillance and Performing Incompetence: Tales of Doing Musical Ethnography in Iran</p> <p>"Ethnomusicology at Home? Then, What If Your Home Is Iran?" An Exploration of the Challenges of Fieldwork Research in Iran During the Time of Social and Political Struggles</p> <p><i>NB: names currently anonymised due to presenter safety</i></p>	<p><b>E2: Repertoire and Circulation</b></p> <p><i>Amy Stillman</i>, The Tune Itinerary: A Tool for Tracking the Production and Circulation of Repertoire</p> <p><i>Peter Underwood</i>, Repertoire and Relocation: The Consequences of Using Repertoire Standardisation to Ease Member Mobility</p> <p><i>Tanja Halužan</i>, Exploring the musical performance in different contexts and time frames: examples emanating from the early days of record industry in Croatia</p> <p><i>Peter Toner</i>, Movement, Music, and Sociality: A Yolngu Case Study</p> <p>Chair – tbc</p>	<p><b>E3: Gender and Sexualities</b></p> <p><i>Katie Young</i>, Hearing people out: Feminist ways of listening to opposition</p> <p><i>Max Jack</i>, On the Other Side of Hope: Assembly, Unruly Bodies, and the Sonics of Political Disillusion in the Berlin 'Linke Szene'</p> <p><i>Tim Knowles</i>, Inaudible Women: The Gendered Differend at Public Participatory Music Events</p> <p>Chair – Elaine Kelly</p>	<p><b>Roundtable E4: Decolonising Musical Epistemologies in the Western Mediterranean</b></p> <p><i>Stephen Wilford</i>, Beyond Music: Rethinking and Refocussing Ethnomusicology through Algerian Musics</p> <p><i>Matthew Machin-Autenrieth</i>, Decolonising a Musical Brotherhood: Utopian Encounters and Power across the Mediterranean Sea</p> <p><i>Vanessa Paloma Duncan Elbaz</i>, Decolonising Epistemologies Through Methodologies from Within</p> <p><b>[ONLINE]</b> <i>Samuel Llano</i>, From Cairo (1932) to Fez (1939): Western Listening Epistemologies and the Emergence of an "Arab" Ear</p> <p><i>Eric Petzoldt</i>, Controlling Ruptures, Performing Risk: Jazz as Collaboration in Morocco and Europe</p>

4.45-5pm	Refreshments (Alison House, Common Room 1.06)			
5-6.15pm				<p><b>Film presentations &amp; screenings</b></p> <p><i>Julia Shpinitzkaya and Riita Rainio, Film Echocatcher: Fieldwork Diary at Keltavuori Site (10 mins) and accompanying paper 'The Art of Resounding Rocks: Sonic Rituals, Phonotaxis, and Acoustics of Sacred Sites in Fennoscandia'</i></p> <p><i>Jérémie Voirol, The Musical Valley. Otavalo indigenous musicians at the crossroads of transnational circulations (38m)</i></p>
6.30-8.30pm	<p><b>St Cecilia's Musical Instrument Museum, 50 Niddry St, EH1 1LG:</b> wine reception, short tours of collection, and Jo Miller book launch (<i>Community-based Traditional Music in Scotland: A Pedagogy of Participation</i>).</p>			

Saturday 15 <sup>th</sup> April	Reid Concert Hall, Bristo Square	Alison House, Lecture Room A	Alison House, Lecture Room B	Alison House, Atrium
9-10.30am	<p><b>F1: Expressions of resistance</b></p> <p><i>Heather Sparling, Never Yielding to the English Language? Coloniality and Resistance in Nova Scotia Gaelic Songs</i></p> <p><i>Gordon Ramsey, "Step In Style": Modes of Movement as Intended and Unintended Communications of Identity in Northern Irish Flute Bands</i></p> <p><i>Bernice Hoi Ching Cheung, The Egg and the Wall: Borrowing and Intertextuality from Haruki Murakami to Cantopop</i></p> <p>Chair – Byron Dueck</p>	<p><b>F2: Memory and nostalgia</b></p> <p><i>Sam Bennett, Forever Young: Nostalgia and Temporal Journeys within the Synthwave Soundtracks of Turbo Kid and Summer of '84</i></p> <p><i>Ivan Mouraviev, Bass, Space, Place: The Mediation of London Dubstep Culture in an Online Discord Community</i></p> <p><i>Jasmine Hornabrook, 'Mixtape Memories': Migration, memory and sounds of resilience</i></p> <p>Chair – Ruard Absaroka</p>	<p><b>F3: More-than-human Interactions</b></p> <p><i>April Wei-West, Conceptualising Hatsune Miku: technology, materiality, and vocality in contemporary Japan</i></p> <p><i>Jack Harrison, "Disc Dogs Rock!": Navigating Harmony in Canine Sport</i></p> <p><i>Rowan Bayliss Hawitt, 'The heady fear of silence': Extinction narratives in contemporary folk music practices in the UK</i></p> <p>Chair – Amanda Bayley</p>	<p><b>F4: Nationalisms and diaspora</b></p> <p><i>Jelena Gligorijevic, Mapping Out Vienna's Popular Music Practices of the Ex-Yugoslav Diaspora: Four Strategies in Coping with the Balkan Stigma</i></p> <p><i>Evanthia Patsiaoura, Local-Translocal-Postlocal: 'Nigerian Gospel Music' in Ethnographic Reconfiguration</i></p> <p><i>Robert Dunbar, A Song Remembered in Exile, Annag a Ghaoil hao ill o</i></p> <p>Chair – Frances Wilkins</p>
10.30-11am	Refreshments (Alison House, Common Room 1.06)			
11am-1pm	<p><b>Roundtable G1: Music, Sound, and Forests</b></p> <p><i>Perminus Matiure, The significance of trees in the music and culture of the San people of Tsumkwe, Namibia</i></p>	<p><b>G2: Dance Discourses</b></p> <p><i>Lea Hagmann, Visions of Cornish Trad Dances</i></p> <p><i>Sue Miller, Reflections on a musico-choreographic research project – the importance of</i></p>	<p><b>G3: Archival Journeys</b></p> <p><i>Mark Aranha, Melody and identity: Following the Bake archive in Cochin</i></p>	<p><b>Roundtable G4: (Inter) Southeast Acoustic Flows: transient sounds, post-migrant bodies and postcolonial performers</b></p> <p><i>Andita Aniarani, Western classical music performances in</i></p>

	<p><i>Kennedy Chinyere</i>, Listening to the Land: socio-cultural practices of reforestation in rural Zimbabwe</p> <p><i>Andrew Green</i>, Reforesting about music? Auralities of restoration in Ajusco-Chichinautzin, Mexico City</p> <p><i>Amanda Bayley</i>, Ecotones: Soundscapes of Trees</p>	<p>culture and ethnomusicological fieldwork in interdisciplinary arts-based research</p> <p><i>Ellen Hebden</i>, Women’s Tufo Dancing, Discourses of Talent, and the Gendered Politics of Mobility in Mozambique</p> <p>Chair – Caroline Bithell</p>	<p><i>Maureen Russell</i>, Our Culture Resounds: Archiving Filipino American Community Voices</p> <p><i>María del Mar Ocaña Guzmán</i>, ‘Jewels’ within the sound archive; unfolding the metaphor’s materialities</p> <p>Chair – Vanessa Paloma-Elbaz</p>	<p>Batavia, the Dutch East Indies, 1830s-1930s</p> <p><i>Solomon Shiu</i>, Inaudible Spaces: Voices of Indonesian Migrant Workers in Hong Kong</p> <p><i>Shzr Ee Tan</i>, Acoustic Regimes of Labour and Leisure: Sounded lives of Southeast Asian migrant workers in Singapore</p> <p><i>meLê Yamomo</i>, Manila Men Remix</p>
1-2pm	Lunch (Alison House, Common Room 1.06)	<p><b>“How to get published”</b> <i>Hannah Rowe &amp; Vicky Small (Taylor &amp; Francis)</i>. Please feel free to bring your lunch!</p>		
2-3pm				<b>BFE AGM</b>
3-3.15pm	Refreshments (Alison House, Common Room 1.06)			
3.30-5pm	<p><b>Keynote, Reid Concert Hall, Bristo Square</b> Professor Ama Oforiwaa Aduonum, ‘<i>Sankofa: Sonic Time Travel and Performative Journeyings in Walking with My Ancestors</i>’</p>			
6.30-8.30pm	Conference meal @ <b>Cafe Andaluz, George IV Bridge, EH1 1EE</b>			
8.30pm onwards	Social/open mic/jam session @ <b>The Argyle and Cellar Bar, 15 - 17 Argyle Place, EH9 1JJ</b>			



Sunday 16 <sup>th</sup> April	Reid Concert Hall, Bristo Square	Alison House, Lecture Room A	Alison House, Lecture Room B	Alison House, Atrium
9-10.30am	<p><b>H1: Lecture-Performances</b></p> <p><i>Emilia Lajunen</i>, Musician embodied knowledge and simultaneous playing and dancing as a method of creating music, expression, and passing tradition</p> <p><i>Alison Stevens</i>, Weaving Sounds in Time: A Change-Ringing Lecture-Workshop</p> <p>Chair – Nikki Moran</p>	<p><b>H2: Folk music mobilities</b></p> <p><i>Matthew Ord</i>, In search of common ground: landscape, walking and place-identity in contemporary British folk</p> <p><i>Esbjörn Wettermark</i>, ‘Move along, Get along’ - Searching for Gypsy and Traveller Voices in the English Folk Scene</p> <p><i>Patricia Ballantyne</i>, Irish going Dutch? Attitudes to folk music and dance in the Netherlands</p> <p>Chair – Rowan Bayliss Hawitt</p>	<p><b>H3: Adaptation and inclusion</b></p> <p><i>Amin Hashemi</i>, Interdisciplinary insights on social inclusion and cultural integration through musical creativity of migrant musicians</p> <p><i>Chen Li</i>, The Dissemination of Chinese Traditional Local Opera: Adapting to the Rural Environment</p> <p><i>Jo Miller</i>, ‘You can go anywhere’: Mobility of participants in the traditional music community of practice in Scotland</p> <p>Chair – tbc</p>	<p><b>H4: Mourning and Memorialisation</b></p> <p><i>Alexander Cannon</i>, Retaining Longing: Sonic Materiality in the Practice of Diasporic Memorialisation</p> <p>[ONLINE] <i>Gabriela Henríquez</i>, El ball del vetlatori: mourning through body movement, gesture, and music</p> <p><i>Rhys Thomas Sparey</i>, Mourning Friends, Mourning Martyrs, Moving Bodies: Emotion, Sense, and Space in the Digitally Mediated Lamentations of Diasporic Shi’i Muslims</p> <p>Chair – Ama Oforiwaa Aduonum</p>
10.30-11am	Refreshments (Alison House, Common Room 1.06)			
11am-1pm	<p><b>I1: Embodiment and Peripheries (ONLINE)</b></p> <p><i>Sascia Pellegrini</i>, ‘Ma’ (間) and the Tactile Body: a Musical Lesson from Butō Embodiment Praxis</p>	<p><b>I2: Moving traditions</b></p> <p><i>Virginia Blankenhorn</i>, Joe Heaney and America</p> <p><i>Lori Watson</i>, Moving beyond the tune: traditional musician-composers in Scotland</p>	<p><b>I3: Indigeneity and Postcoloniality</b></p> <p><i>Andrew Snyder</i>, Postcolonial Intimacies and Citations in the Brazilian Street Carnival of Lisbon, Portugal</p>	<p><b>I4: Political narratives (ONLINE)</b></p> <p><i>Elsa Calero-Carramolino</i>, Musical practices and the rites of execution of the Spanish War detainees (1936-1939)</p>

	<p><i>Chen Chen</i>, Haunting Theater: Theatrical Things and Cultural Memories of a Chinese Regional Opera in Contemporary China</p> <p><i>Hermán Luis Chávez</i>, ‘hug all your friends and let them know’: Cavetown, Movement, and Performances of Youthful Queerness</p> <p><i>Aditi Krishna</i>, Hindustani Music, education, and regionalism in the peripheries: Case Study of Patna, India</p> <p>Chair – Cara Stacey (online)</p>	<p><i>Mollie Carlyle</i>, "A Pot-pourri of British, American, French, German, and other Foreign Shanties": dissemination of sea shanties across a global music network</p> <p>Chair – Maggie Mackay</p>	<p><i>Charlotte Schuitenmaker</i>, Indigenous musical interventions in Sydney</p> <p><i>Jérémie Voirol</i>, The assemblage of indigeneity through hip-hop. Localisation of a transnational music and identification through sound and image in the Andes</p> <p>Chair – Matthew Machin-Autenrieth</p>	<p><i>Boris Wong</i>, Wind Band as Socio-Political Agent: Negotiating and Constructing Identities in Postcolonial Singapore’s School Band Music-Making</p> <p><i>Natalie Kirschstein</i>, Más Carnaval: The Ongoing Work of Reclaiming Narrative, Space, and Agency in Uruguay’s Murga</p> <p><i>Thomas Solomon</i>, Music and Displacement: Making Sense of a Terminological “Mess”</p> <p>Chair – Morag Grant (online)</p>
1-1.15pm				<p><b>Closing remarks and farewells</b></p>